



OFFICIAL

Mark Knopfler

guitar styles

Complete, off-the-record guitar
transcriptions in tab and standard notation
of eight classic songs

VOLUME I

GIBSON 'SUPER 400'
MODEL 555
c.1955, s/n 422087



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sultans of swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Vx.

Gr. 1

Gr. 3

You get a

Electric Guitar 2 doubles

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[0:13]

C

B \flat

A

A7

Vx. shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

Gtr. 3

Dm

C

B \flat

A

F

Vx. south of the ri-ver you stop, and you hold — ev-ery-thing.

Gtr. 1

Gtr. 3

[0:26]

C

B \flat

Vx. A band is blow-ing Dix-ie dou-ble four — time,

Gtr. 1

Gtr. 3

Dm

Bb

Vx.  you feel al-right when you hear the mu-sic ring.

Gtr. 1 

Gtr. 3 

0:42

C

Dm

Bb

A

Vx.  Well now you step in - side, but you don't see too ma-ny fa -

Gtr. 1 

Gtr. 3 

Dm

Vx.  ... coming in out of the rain ...

Gtr. 1 

Gtr. 2 

Gtr. 3 

B \flat A F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0.55 C B \flat

Vx. Com-pe - ti - tion in oth - er pla - ces,

Gtr. 1

Gtr. 2

Gtr. 3

Dm B \flat

Vx. er, but the horns, they blow-ing that sound,

Gtr. 1

Electric Guitar 2 doubles

Gtr. 3

Vx. C Bb C

way on down south, way on down south

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

London town.

Gtr. 1

Gtr. 3

Vx. Dm C Bb C

You check out

Gtr. 1

Gtr. 3

1:27

Dm

C

B \flat

A

A7

Vx. Gui - tar George, he knows all the chords.

Gtr. 1

Gtr. 3

Dm

C

B \flat

A

A7

F

Vx. mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,

Gtr. 1

Gtr. 3

C


B \flat

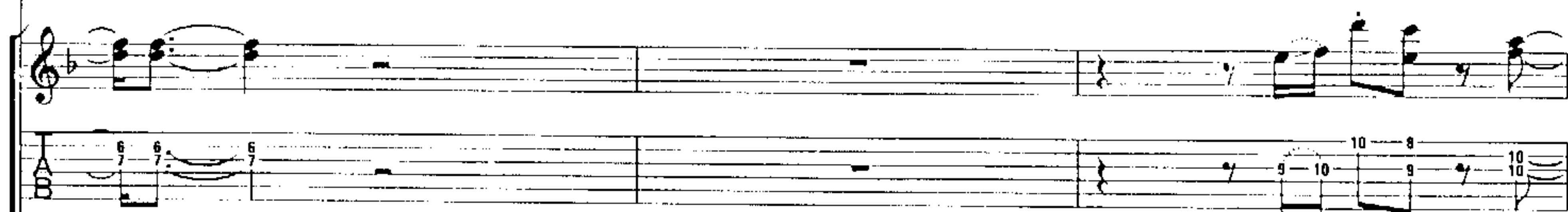
Vx. yes, and an old gui - tar is all he can af - ford


Gtr. 1

Gtr. 3


Dm

Vx.  when he gets up un-der the lights... to play his thing...

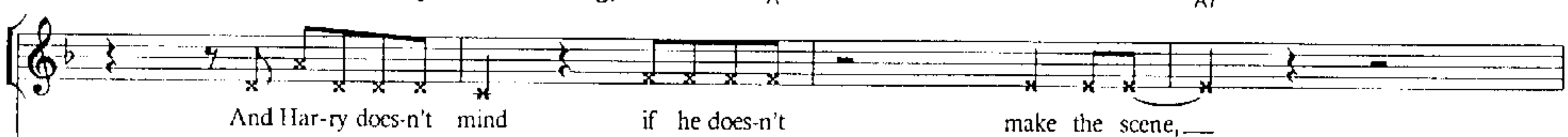
Gtr. 1 

Gtr. 3 


Gtr. 1 

Gtr. 3 

1:56
Dm C Bb A A7

Vx.  And Har-ry does-n't mind if he does-n't make the scene,...

Gtr. 1 

Gtr. 3 

Chords: Dm C Bb A A7 F

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. he can play the hon - ky - tonk like a - ny - thing,

Gtr. 1

Gtr. 3

Chords: Dm Bb

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C Bb C

Vx. with the Sul - tans, - with the Sul - tans of

B. Vx. with the Sul - tans of

Gtr. 1

Gtr. 3

2 29 Dm C Bb C

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

Dm C Bb C

Vx. And a

Gtr. 1

Gtr. 3

Chords: Dm C B \flat A A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Chords: Dm C B \flat A A7 F

Vx. drunk and dressed in their best brown bag-gies, and their plat-form__ soles.

Gtr. 1

Gtr. 3

Chords: C B \flat

Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band,___

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

C

Bb

C

Vx. and the Sul - tans, — yeah, the Sul - tans — are play-ing

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

[3 14]

Dm

C

Bb

C

Vx. Cre-ole, Cre-ole, ba-by,

B. Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chords: Dm C B \flat C

Vx. *ah ah.*

Gtr. 1

Gtr. 3

Chords: Dm C B \flat A C

Gtr. 1

Gtr. 3

Chords: Dm C B \flat A

Gtr. 1 *let ring*

Gtr. 3

F 3.40

Gr. 1

Gr. 3

Bb

Dm

Bb

let ring

Gr. 1

Gr. 3

C

Bb

C

let ring

Gr. 1

Gr. 3

Dm

C

Bb

C

Gr. 1

Gr. 3

Chords: Dm C Bb C

Gtr. 1

Gtr. 3

4-13

Chords: Dm C Bb A

Vx.

And then the man, he steps right up to the mic - ro - phone,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A F

Vx.

and says at last — just as the time - bell rings,

Gtr. 1

Gtr. 3

C

Vx.
Gtr. 1
Gtr. 3

Bb

Dm

Vx.
Gtr. 1
Gtr. 3

4:39

C

Bb

C

Vx.
B. Vx.
Gtr. 1
Gtr. 3

Vx. swing.

B. Vx. swing.

Gtr. 1

Gtr. 3

This system contains the first four staves of the musical score. The vocal staves (Vx. and B. Vx.) are in treble clef with a key signature of one flat and a 'swing.' tempo marking. The guitar staves (Gtr. 1 and Gtr. 3) are in treble clef with a key signature of one flat. Gtr. 1 features a melodic line with various chords and a final measure with a 10th fret note. Gtr. 3 features a complex rhythmic pattern with many beamed sixteenth notes and a final measure with a 10th fret note. Fingering numbers (1-5) are present in the guitar staves.

Dm C Bb C

Gtr. 1

Gtr. 3

This system contains the next four staves of the musical score. The guitar staves (Gtr. 1 and Gtr. 3) continue the melodic and rhythmic patterns from the first system. The key signature changes to C major for the second measure of Gtr. 1. Fingering numbers are visible throughout the guitar staves.

Dm Bb C

Gtr. 1

Gtr. 3

This system contains the final four staves of the musical score. The guitar staves (Gtr. 1 and Gtr. 3) continue their respective parts. The key signature changes to Bb major for the second measure of Gtr. 1. Fingering numbers are visible throughout the guitar staves.

Chord progression: Dm, Bb, C

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Chord progression: Dm, C, Bb

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Chord progression: C, Dm 8va, C, Bb

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Chord progression: C

Gtr. 1: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Gtr. 3: Treble clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

Bottom staff: Bass clef, key signature of one flat. Notes include quarter and eighth notes with accidentals.

The musical score for guitar consists of two systems. The first system includes Gtr. 1 and Gtr. 3 staves. Gtr. 1 is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and ties, and a fretboard diagram below it showing fingerings (15, 12, 13, 12, 15, 12, 13, 12, 15, 12, 13, 12). Chords Dm, C, and Bb are indicated above the staff. Gtr. 3 is in treble clef and plays a rhythmic accompaniment of eighth notes. The second system continues the Gtr. 3 part with a similar rhythmic pattern. A 'fade' instruction is written at the end of the score.

Gr. 1

Gr. 3

5:37

C (8va)

Dm

C

Bb

This image shows the musical score for guitar parts 1 and 3 of the song "The Sound of Silence" by Simon & Garfunkel. The score is written for two guitarists, Gtr. 1 and Gtr. 3, in a key of B-flat major (one flat). The time signature is 4/4.

Gtr. 1: The first staff features a melodic line with a key signature change from B-flat to C major in the second measure. Chord symbols above the staff include C, Dm, C, and Bb. The notation includes various musical symbols such as slurs, ties, and accidentals.

Gtr. 3: The second staff provides a rhythmic accompaniment, primarily using a steady eighth-note pattern. It includes a key signature change from B-flat to C major in the second measure. The notation includes various musical symbols such as slurs, ties, and accidentals.

The score is presented in a clear, professional layout with standard musical notation and chord symbols.



once upon a time in the west

Words & Music by Mark Knopfler

Free time (♩ = 48 approx.)
D5

Chords: F, Am, G, F

rub pick against strings

0.26

Chords: Am, G, F, Am, D, C

Gr. 1

Gr. 2

Gr. 3

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Am D C Am

Gtr. 1

Gtr. 2

Gtr. 3

G D Am 0:45

Gtr. 1

Gtr. 2

Gtr. 3

C Am Dm G

Gtr. 1

Gtr. 2

Gtr. 3

Am

1:00

Vx.

Some peo-ple get a cheap laugh break - ing up the speed li - mit,

Gtr. 1

Gtr. 2

Gtr. 3

D C Am D C

Vx. scar-ing the pe-des - tri-ans... for a min-ute,

Gtr. 1

Gtr. 2

Gtr. 3

Am G

Vx. cross-ing up pro-gress, driv-ing on the grass,

Gtr. 1

Gtr. 2

Gtr. 3

1.23

D Am C

Vx. leav-ing just e-nough-a room to pass, Sun-day dri-ver, ne-ver took a

Gtr. 2

Gtr. 3

Am Dm G

Vx. test, oh yeah, once up-on a time in the

Gtr. 1

Gtr. 2

Gtr. 3

Am

Vx. west. Yes, and it's no use say-ing that you don't know no-thing,

Gtr. 1

Gtr. 2

Gtr. 3

D C Am D C

Vx. it's still gon-na get you if you don't do some-thing,

Gtr. 1

Gtr. 2

Gtr. 3

146
Am G

Vx.
sit - ting on the fence, that's a dan - ger - ous course, — oh, you could

Gtr. 1

Gtr. 2

Gtr. 3

Chorus

Vx. *D* *Am* *C*
 ev-en catch a bul-let from the peace - keep ing force, ev-en the he - ro gets a bul-let in the

Gtr. 1

Gtr. 2

Gtr. 3

Vx. *Am* *Dm* *G* *Am*
 chest, — oh — yeah, — once up-on a time in the west.

Gtr. 1

Gtr. 2

Gtr. 3

2:09

D

F

Am

G

Gr. 1

Gr. 2

Gr. 3

Vx.

Gr. 1

Gr. 2

Gr. 3

F

Am

Oh.

8va

D

C

Gr. 1

Gr. 2

Gr. 3

Gr. 1

Gr. 2

Gr. 3

Gr. 1

Gr. 2

Gr. 3

2:55
D

Am

Gtr. 1

Gtr. 2

Gtr. 3

==

==

F

Am

G

F

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

3 06
Am

D C Am

Vx

Ma-ma Ma-ry, your child-ren are slaugh-tered, some of you mo - thers ought to lock up your daugh-ters.

(8va)

Gtr. 1

Gtr. 2

Gtr. 3

D C Am

G

A

Vx

Who's pro-lect - ing the in-no-cen - ti? — let ring

Gtr. 1

Gtr. 2

Gtr. 3

D Am
 Vx. heap big trou - ble in the land of plen - ty.
 Gtr. 1
 Gtr. 2
 Gtr. 3

C Am
 Vx. Tell me, how we gon - na do what's best? A - you guess
 Gtr. 1
 Gtr. 2
 Gtr. 3

Dm G Am Dm G
 Vx. once up-on a time in the west, oh yeah, once up-on a time in the
 B. Vx. once up-on a time in the west, once up-on a time in the
 Gtr. 1
 Gtr. 2
 Gtr. 3

Am Dm G Am
 Vx. west, oh yeah, once up-on a time in the west, ooh yeah,
 B. Vx. west, let ring (8va) once up-on a time in the west,
 Gtr. 1
 Gtr. 2
 Gtr. 3

Guitar 2 repeats previous 2 bars 7 times

once up-on a time in the west,

once up-on a time in the west,

Gtr. 1

Gtr. 3

Am

Dm

G

Am

up-on a time in the

Vx.

Gtr. 1

Gtr. 3

Dm

G

Am

west,

Vx.

Gtr. 1

Gtr. 3

Dm G Am
 Vx. once up - on a time, oh yeah.
 B. Vx. once up - on a time in the west,
 Gtr. 1
 Gtr. 3

4:26
 Dm G Am Dm G
 Vx. Hey,
 B. Vx. once up - on a time in the west, once up - on a time in the
 Gtr. 1

Guitar 3 repeats previous 4 bars to the end

Am Dm G Am
 Vx. once up - on a time in the
 B. Vx. west, once up - on a time in the west,
 Gtr. 2

Dm

G

Am

Dm

G

Vx. west.

B. Vx. once up-on a time in the west, once up-on a time in the

Gtr. 1

Gtr. 2

8va

Am

Dm

G

Am

B. Vx. west, once up-on a time in the west,

Gtr. 1 (8va) let ring

Gtr. 2

Dm

G

Am

Dm

G

B. Vx. once up-on a time in the west.

Gtr. 1

Gtr. 2



(♩ = 138)

Voice

Guitar 2
(Electric)

Guitar 3
(Electric)

Guitar 4
(Electric)

$$V_X.$$

One two one two two one

Гл. 4

[0 12]

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Gr. 4

Vx.

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

She gets the

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

sun in the day - time, per - fume in the dusk, and she

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Gr. 4

comes out in the night - time with the hon - ey - suc - kle musk, be - cause she

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx. smells just like a rose, and she tastes just like a peach,

Gtr. 3

Gtr.

D5 [B \flat] [G] [C] D5 [B \flat] [C]

Vx. she got me walk-ing where the wild - life goes, I'd do a - ny-thing to reach her.

Gtr. 3

Gtr. 4

0:53
 F C B \flat

Vx. And she was made in hea-ven, hea-ven's in the world,

Gtr. 3

Gtr. 4

F

C

B \flat

Vx.

oh, she was made in hea-ven,

hea-ven's in the world.

Gtr. 3

Gtr. 4

A

B \flat

G

Vx.

Is this just ex - pres - so love? ... You know

I'm cra - zy for the

Gtr. 3

Gtr. 4

G7sus4

Vx.

girl,

just - a

cra - zy for the girl.

Gtr. 3

Gtr. 4

[1.12]

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

Yeah, she call me just to talk ~ she's my lov-er, she's a friend of mine.

She says,

Gtr. 3

Gtr. 4

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

'Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end_ some-time?' And I get

Gtr. 3

Gtr. 4

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Vx.

trou-ble with my breath-ing

when she says, 'Boys don't know a - ny-thing.'

But

Gtr. 3

Gtr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. I know what I want, I want ~ ~ ~ yes, I want ev - ery -

Gtr. 3

Gtr. 4

[1:45]
F

C Bb

Vx. - thing. 'Cos she was made in hea-ven, and hea-ven's in the world, —

Gtr. 3 *let ring*

Gtr. 4

F

C Bb

Vx. oh, she was made in hea-ven, yes, hea-ven's in the world.

Gtr. 3 *let ring*

Gtr. 4

Vx. Is this just ex - pres - so love? See I'm cra - zy for the

Gtr. 3

Gtr. 4

Vx. girl, just - a cra - zy for the girl, yeah, — you go on.

Gtr. 2

Gtr. 3

Gtr. 4

A

F

C

Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right.



Bb

I was made to go with my girl just like a sax - o - phone.



C

Vx. *was made_ to go with the night_*

Gtr. 2

Gtr. 3 *let ring*

Gtr. 4

2:27

D5

[Bb]

[G]

[C]

D5

[Bb]

[C]

Gtr. 2

Gtr. 3

Gtr. 4

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Take it,

take it.

Gtr. 2

Gtr. 3

Gtr. 4

2:40

D5

[B \flat]

[G]

[C]

D5

[B \flat]

[C]

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Chords: D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. *She can*

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

2:54

Chords: D5 [Bb] [G] [C] D5 [Bb] [C]

Vx. *raise one eye - brow, put her hand on my — hip, and I*

Gtr. 2

Gtr. 3

Gtr. 4

D5 [Bb] [G] [C] D5 [Bb] [C]

Vx
close one eye now, sweat on her lip, oh and I sur -

Gr. 4



3.08 D5 [Bb] [G] [C] D5 [Bb] [C]

Vx
-ren-der to the fe - ver, and I sur - ren-der to the will of the night. She

Gr. 3

Gr. 4



D5 [Bb] [G] [C] D5 [Bb] [C]

Vx
love me so ten-der, I got to be - lieve her love, her ex-pres-so love's al - right now.

Gr. 3

Gr. 4



3:22

F

C

Bb

Vx. *'Cos she was made in hea-ven, hea-ven's in the world, let ring*

Gtr. 3

Gtr. 4

F

C

Bb

Vx. *oh, she was made in hea-ven, hea-ven's in the world, yeah. let ring*

Gtr. 3

Gtr. 4

3:36

A

Bb

G

Vx. *Is this ex - pres - so love? You know I'm cra - zy for the*

Gtr. 3

Gtr. 4

G7sus4

girl, — just - a cra zy for the girl.

Ma ma ma ma.

3:46
D5 [Bb] [G] [C] D5 [Bb] [C]

Yo, well I don't

D5 [Bb] [G] [C] D5 [Bb] [C]

Guitar 3 repeats previous 4 bars to the end

4:00
D5 [Bb] [G] [C] D5 [Bb] [C]

want no su-gar in it, no thank-you ve-ry, ve-ry, ve-ry

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

wi-red up on it, all fi-red up on it, ex - pres-so touch, woh,

Gtr. 4

Vx. [4.13] D5 [B♭] [G] [C] D5 [B♭] [C]

woh.

Guitar 4 repeats previous 4 bars to the end

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

Na na na,

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

hey mae - stro, ex - pres - so now,

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

hey mae - stro, she said ex - pres - so now. Is this an -

fade
Vx. [4.41] D5 [B♭] [G] [C] D5 [B♭] [C]

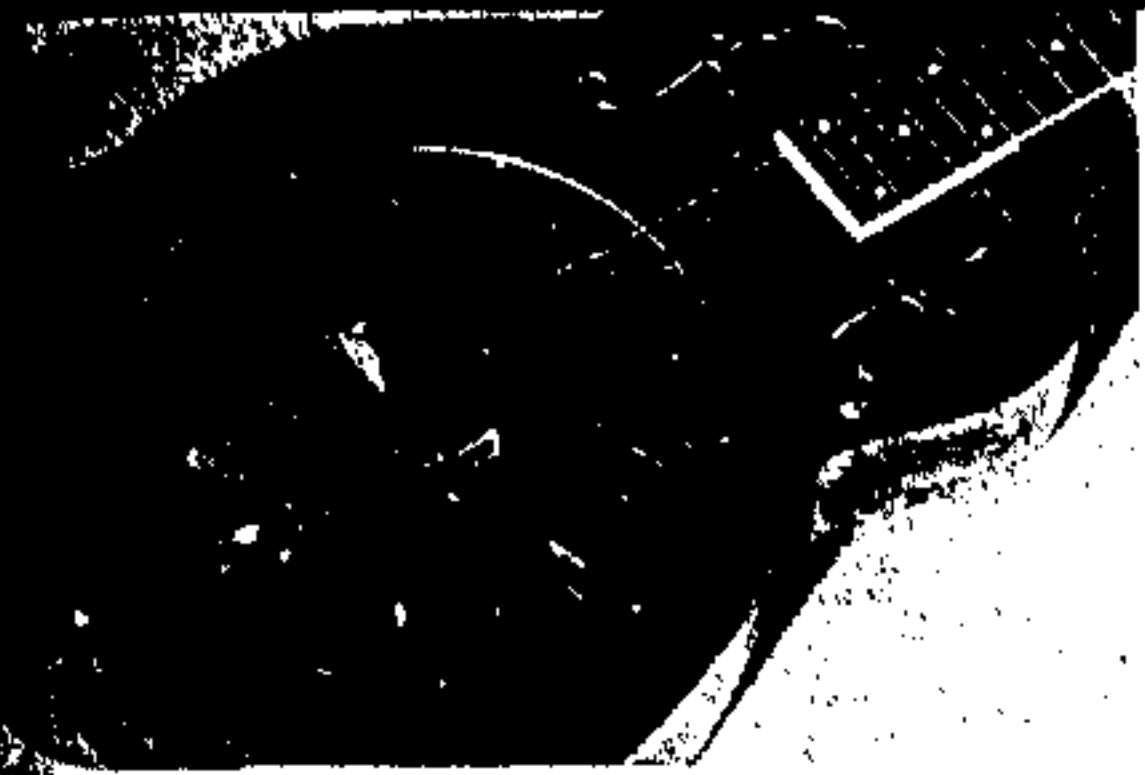
-oth - er one, just like the oth - er one? It's just an -

Vx. D5 [B♭] [G] [C] D5 [B♭] [C]

-oth - er one, just like the oth - er, oth - er one, oh

Vx. D5 [B♭] [G] [C] D5 [B♭]

mae - stro, ex - pres - so ex -



romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)
F C B \flat C F C

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

F B \flat F B \flat D F *

+1 +1 +3 +3 +3 +1

*Alternatively, use G tuning and capo 3

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C Bb C F Bb

finds — a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a -

let ring

0.44

C F Dm C

-bout it? Ju-li-et says, 'Hey, it's Ro-me-o, you near-ly gim-me a heart at-tack.'

F Dm Bb C Bb

He's un-der-neath the win-dow, she's sing-ing 'Hey la, — my boy-friend's back, you should-n't come a-round here,

Elec. Gtr. 1
 Ac. Gtr. 2
 Vx.
 Ac. Gtr. 3

C F B \flat C

Vx. sing-ing up at peo-ple like that. A-ny-way, what you gon-na do a-bout it? Ju-li-

Ac. Gtr. 2 *let ring*

Ac. Gtr. 3

[1 05] F C Dm C B \flat C F C

Vx. -et, the dice was load-ed from the start, and I bet, and you ex-

Ac. Gtr. 2

Electric Guitar 2 doubles ad lib.

Ac. Gtr. 3

Dm C B \flat C F C B \flat Dm B \flat

Vx. -plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

Ac. Gtr. 2

Ac. Gtr. 3

Gm

C/A

Bb

Dm

C

F

When_ you gon-na re-al-ise

it was just that the time was wrong,

Ju-li-et?

Ac.
Gtr. 2Ac.
Gtr. 3

Electric Guitar 2 doubles

Ac.
Gtr. 1Ac.
Gtr. 3

F Dm C F

Vx. Came up on dif-ferent streets, they both were streets of shame, both dir - ty, both mean,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Dm Bb C 1:50 Bb C F

Vx. yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.

Ac. Gtr. 2

Bb C

Vx. How can you look at me as if I was just an - oth - er one of your deals? When you can

Ac. Gtr. 2

2.01

F

C

Dm

C

F

C

fall_ for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm

Bb

C

Bb

C

F

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

Bb

Csus4

C

now you just say, 'Oh, Ro-me-o, yeah, you know I used to have a scene with him.'

Ju - li -

Vx. F C Dm C Bb C F C

-et, when-a we made love... you used to cry, you said, 'I love you like the stars a-bove, I'll

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm C Bb C F C Bb Dm Bb

love-a you till I die.' There's a place for us, you know the mov-ie song.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Gm

C/A

B^b

Dm

C

F

When you gon-na re-al-ise

it was just that the time was wrong,

Ju-li - et? ____

Ac.
Gtr. 2Ac.
Gtr. 1Ac.
Gtr. 2Ac.
Gtr. 3Ac.
Gtr. 1Ac.
Gtr. 3B^b

F

C

B^b

C

Vx. F Dm C F
 I can't do the talks like they talk on the T. V.,— and I can't do a love song

Ac. Gtr. 1
 Ac. Gtr. 2
 Ac. Gtr. 3

Vx. Dm Bb C Bb
 like the way it's meant to be, I can't do ev - ery-thing, but I'll

Elec. Gtr. 1
 Ac. Gtr. 2

Vx. C F Bb Csus4 C
 do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, — with you,

Ac. Gtr. 2 *let ring*

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

Vx.

Ac. Gr. 2

Dm Bb C Bb C F

and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme, *let ring*

Vx.

Ac. Gr. 2

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a-ny - time. Ah, Ju-li - et, when-a we made

Vx.

Elec. Gr. 2

Ac. Gr. 2

Ac. Gr. 3

Dm C B \flat C F C Dm C B \flat C
 Vx. love you used to cry, you said, 'I love you like the stars a - bove, I'll love-a you till I die.' And there's a
 Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

F C B \flat Dm B \flat Gm C/A
 Vx. place for us, you know the mov - ie song. When you gon-na re - al - ise it was
 Elec. Gtr. 1
 Elec. Gtr. 2
 Ac. Gtr. 2
 Ac. Gtr. 3

Bb

Dm

C

4:02
F

Bb

just that the time was wrong

Ju

li - et?

Vx. F Dm C/E F

And a love - struck Ro-me-o... sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm Bb C Bb C F

with a love song that he made, — finds a con-ve - ni-ent street-light, steps out of the shade, he says some-thing like,

Elec. Gtr. 1

Ac. Gtr. 2 *let ring*

Bb

C

4.46

Bb

'You and me babe,

how a-bout

it?

with echo approx. 1400ms, panned left

Ac.
Gtr. 2Ac.
Gtr. 3Elec.
Gtr. 1Ac.
Gtr. 2Ac.
Gtr. 3

C

Bb

Cadd9

Bb Cadd9 Bb
 Vx. You and me babe, how a - bout it?
 Elec. Gtr. 1 echo off echo on
 Ac. Gtr. 2
 Ac. Gtr. 3

C 5:08 Bb C
 Elec. Gtr. 1
 Ac. Gtr. 2
 Ac. Gtr. 3

Bb

Cadd9

Ac. Gtr. 3

Measures 1-4 of Acoustic Guitar 3. The staff shows a melodic line in Bb and a bass line with triplets and chords. A 'Cadd9' chord is indicated above the staff.

Bb

echo on

C

Elec. Gtr. 1

Ac. Gtr. 2

Measures 5-8 of Electric Guitar 1 and Acoustic Guitar 2. The staff shows a melodic line in Bb and a bass line with triplets and chords. An 'echo on' effect is indicated above the staff.

Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Elec. Gtr. 1

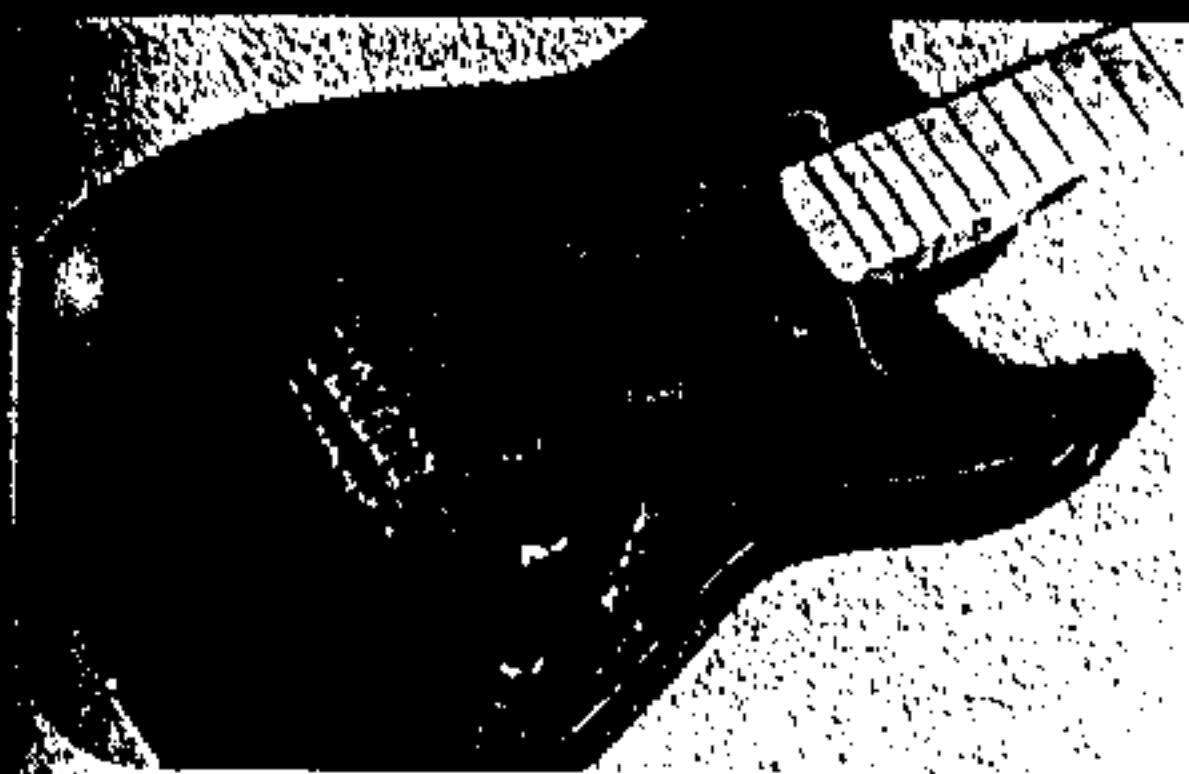
Ac. Gtr. 2

Measures 9-12 of Electric Guitar 1 and Acoustic Guitar 2. The staff shows a melodic line in Bb and a bass line with triplets and chords. A 'fade' effect is indicated above the staff.

5 30

Bb

Elec.
Gtr. 1Ac.
Gtr. 2Elec.
Gtr. 1Ac.
Gtr. 2Elec.
Gtr. 1Ac.
Gtr. 2



tunnel of love

Words & Music by Mark Knopfler

0 23

(♩ = 136)

B♭

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Vx.

Elec.
Gtr. 1

Elec.
Gtr. 2

Dm

C

Dm

B♭

C

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Chords: Dm F C Dm Bb C

Vx. Get-ting cra - zy on the

Elec. Gtr. 1

Elec. Gtr. 2

0 42 Dm F C

Vx. waltz - ers, but it's the life that I choose, yeah,

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

Vx. sing a - bout the six - blade, sing a - bout the switch - back, and a tor - ture tat - too, and I been rid - ing on a

Elec. Gtr. 2

Dm F C

Vx. ghost train, where the cars they scream and slam, and I don't know where I'll

Elec. Gtr. 1

Elec. Gtr. 2

G

Dm

C

be to-night,

but I'd al-ways tell you where I am.

In a scream-ing ring of

1:10

Dm

F

C

fa - ces,

I seen her stand-ing in the light,

she had a tic-ket for the

G

Dm

C

ra - ces, yeah, just like me she was a vic-tim of the night.

I put my hand up - on the

1:24

Dm

F

C

Vx. le - ver, — said let it rock and let it roll, — I had the one-arm

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

Vx. ban - dit fe - ver, there was an ar - row through my heart and my soul. — And the big wheel keep on

1. vc. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

— turn - ing, ne-on burn-ing up a - bove, and I'm just

high on the world, come on and take a low ride with me girl, on the

F Am Am/C Dm Bb

1:52

Dm

F

C

Dm

Bb

C

Vx. tun-nel of love, yeah, love, love, It's just the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm

F

C

Vx. dan - ger, dan - ger, a-when you're rid-ing at - a your own risk. She said, 'You are the per - fect.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

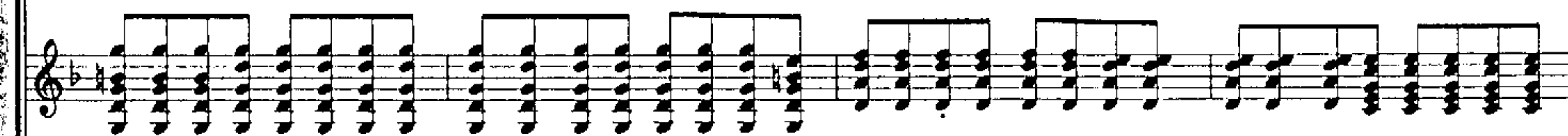
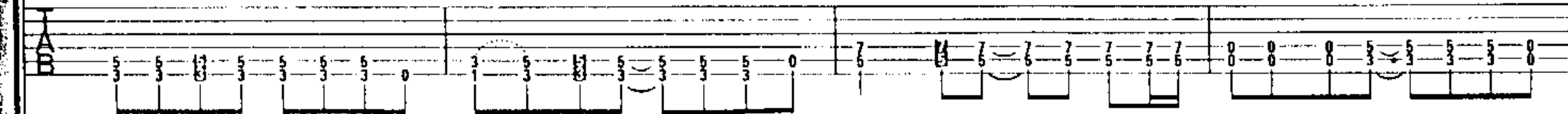
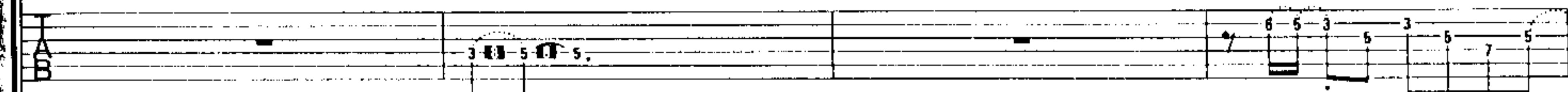
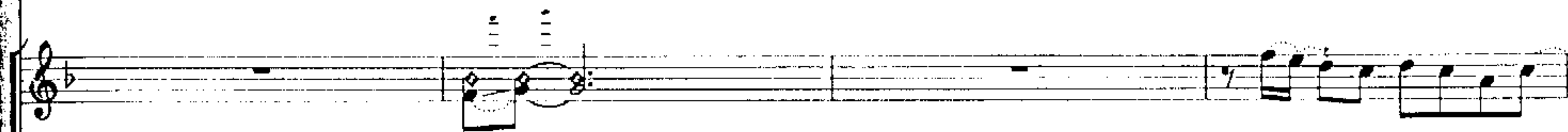
C



— stran - ger.

She said, 'Ba-by, let's keep it like this.' —

It's just a



2.13

Dm

F

C

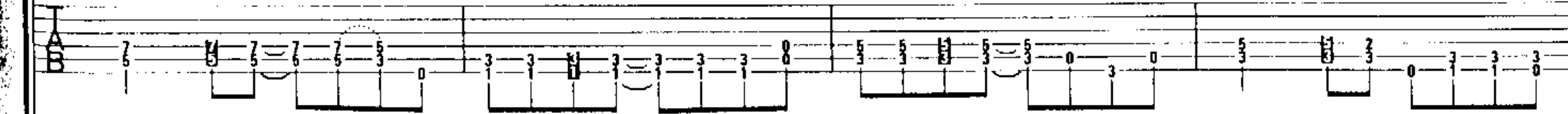
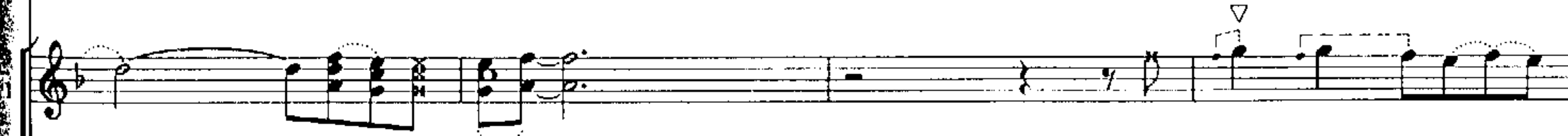


cake - walk

twist - ing ba - by, yes,

step right up and

see. —



G Dm C

Vx. 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

226 Bb C F Bb

Vx. turn - ing, — ne - on burn-ing up a - bove, and I'm just

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Am Am/C Dm Bb

high on the world, come on and take a low ride with me girl, on the

2:41 Dm F C Dm Bb C

tun-nel of love, woh, love, love. Well it's been

Chord progression: Gm7, Bb, Gm7, Bb

Vx. mon-ey for mus-cle on a an-oth - er whir - li - gig, mon-ey for mus-cle, and - a an-oth - er girl I dig.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chord progression: Gm7, Bb, C

Vx. an-oth - er hus - tle just to, just to make it big, and rock - a - way, rock - a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb/C C

oh, rock - a - way, rock - a - way. — And

This system contains the first four staves of the musical score. The top staff is the vocal melody in treble clef, with lyrics "oh, rock - a - way, rock - a - way. — And". The second staff is electric guitar 1 (Elec. Gtr. 1) in treble clef. The third staff is electric guitar 2 (Elec. Gtr. 2) in treble clef, featuring a complex, fast-paced solo. The fourth staff is acoustic guitar (Ac. Gtr.) in treble clef, playing a rhythmic accompaniment. The bottom staff is a bass line in bass clef.

[3.05]

F

C

Dm

Bb

girl it looks so pret-ty to me, like it al - ways did, oh, like

This system contains the next four staves of the musical score. The top staff is the vocal melody in treble clef, with lyrics "girl it looks so pret-ty to me, like it al - ways did, oh, like". The second staff is electric guitar 1 (Elec. Gtr. 1) in treble clef. The third staff is electric guitar 2 (Elec. Gtr. 2) in treble clef, continuing the complex solo. The fourth staff is acoustic guitar (Ac. Gtr.) in treble clef, playing a rhythmic accompaniment. The bottom staff is a bass line in bass clef.

C F B \flat C

Vx. the Span-ish Ci - ty to me when-a we were kids, yeah, g.m.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

3:19 F C Dm B \flat

Vx. it looks so pret-ty to me, just like it al - ways did, oh, like

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F B \flat C

Vx. the Span-ish Ci - ty to me when-a we were kids, right,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[333] F C Dm B \flat

Vx. oh, la

Elec. Gtr. 2

Ac. Gtr.

C

F

Bb

C

Vx.

Elec.
tr. 2

Ac.
tr.

check it out.

3 4 7

F

8va

C

Dm

Bb

C

F

Bb

C

Vx.

Elec.
Gr

F
G

Dm

F

C

Dm

Bb

C

She took off a sil-ver

4:07

Dm

F

C

loc-ket.

She said, 'Re-mem-ber me by ____ this.'

She put her hand in my

G Dm C

Vx. poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

4:21 Dm F C

Vx. die-sel, I stood and watched her walk a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. — And the big wheel keep on —

[4 35]

B \flat

C

F

B \flat

— turn - ing, ne - on burn-ing up a - bove, and I'm just

Vx. F Am Am/C Dm Bb

high on this world, come on and take a low ride with me girl, on the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

4.48

Vx. Dm F C Dm Bb C

tun-nel of love, yeah, love, love love, on the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm

F

C

Dm

Bb

C

tun-nel of love,

woh, —

love, — love, —

And now I'm

5:02

Gm

Bb

Gm

Bb

search-ing through these car-ou-sels, and the car-ni-val ar-cades,

search-ing ev-ery-where from stee-ple-chase to pa-li-sades, in

Gm Bb C

Vx. a-ny shoot-ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way.

Elec. Gtr. 2

Ac. Gtr.

Vx. from Cul-ler-coats and Whit-ley Bay, out to rock-a-way. And

Elec. Gtr. 2

[528] F C Dm Bb

Vx. girl it looks so pret-ty to me, like it al-ways did,

Elec. Gtr. 2

C F Bb C

Vx. like the Span-ish Ci-ty to me when we were kids,

Elec. Gtr. 2

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

C F Bb C

Elec. Gtr. 1

Elec. Gtr. 2

6:26 F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C

F

Bb

C

The first system of musical notation for guitar, spanning measures 1 to 4. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of notes: 12, 12, 12, 12, 10, 12, 12, 10, 10, 12, 12, 10, 10, 12, 14, (12), 14, 10. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with eighth and quarter notes. The guitar staff also includes a series of chords in the lower register.

6:40

F

C

Dm

Bb

The second system of musical notation for guitar, spanning measures 5 to 8. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of notes: 12, 14, 14, 14, 13, 12, 14, 13, 12, 14, 12, 14, 12, 10, 12, 12, 14, (12), 14, 12, 9, 10, 12, 10, 12, 10, 9, 10, 9, 10, 9, 7, 9, 7, 9, 7. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with eighth and quarter notes. The guitar staff also includes a series of chords in the lower register.

C

F

Bb

C

The third system of musical notation for guitar, spanning measures 9 to 12. It includes a treble clef staff with a key signature of one flat (Bb), a bass clef staff with a key signature of one flat (Bb), and a guitar-specific staff with fret numbers. The guitar staff shows a sequence of notes: 5, 7, 5, 7, 5, 7, 5, 6, 5, 6, 6, 5, 5, 7, 6, 8, 8, 10, 10, 10, 10, 9, 9, 9, 9, 8, 10. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with eighth and quarter notes. The guitar staff also includes a series of chords in the lower register.

6:55

F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

C F Bb 8va C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

7:09

F (8va) C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

1

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Bb C 7.51 F fade C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

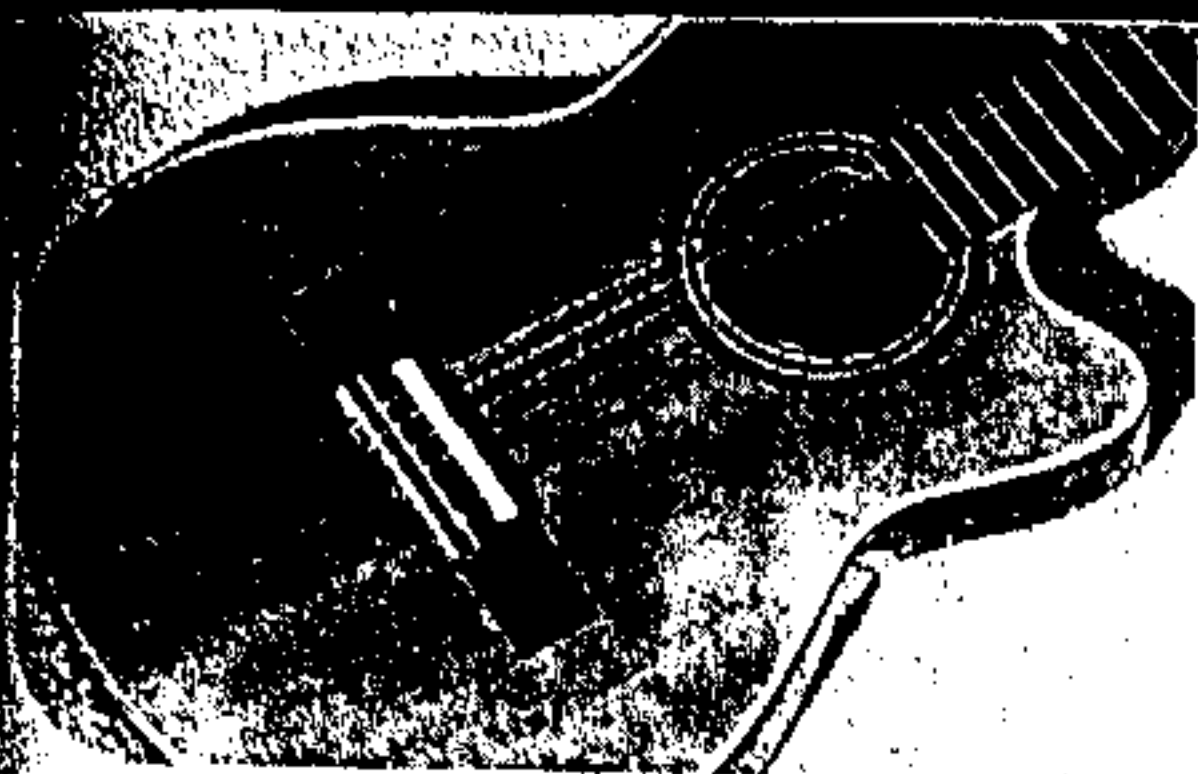
Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.



love over gold

Words & Music by Mark Knopfler

(♩ = 96)

B♭

C

B♭

Am

Dm

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

Ac.
Gtr.

Ac.
Gtr.

Ac.
Gtr.

B♭

C

B♭

Am

Dm

C

let ring

0:20

B♭

C/E

Gm7

Dm

Am

B♭

C

B♭

C

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0:40
F/A

Bb

Gm7

C

Gm7

F/A

Bb

Vx.

You walk out on the high wi - re,

you're a dan - cer on thin ice,

Elec.
Gtr. 2

Ac.
Gtr.

F/A

Bb

Gm7

C

A7#5

A7

Dm

C

C7/E

Vx.

you pay no heed

to the dan - ger,

and less to ad - vice,

Elec.
Gtr. 2

Ac.
Gtr.

1:00

F

Gm7

Bb

C

A7#5

A7

Bbmaj7

Gm7/Bb

Vx.

your foot-steps are for - bid-den,

but with know-ledge

of your sin,

Elec.
Gtr. 2

Ac.
Gtr.

F

Gm7

Bb

F

D5

Dm7

Am/C G/B

you throw your love to all the stran- gers, and cau- tion to the wind.

1:20

Gm Bb F/A

Eb/G

D/F#

Eb/G

let ring

D/F#

Eb/G

D/F#

Eb/G

D/F#

D7/A

Chords: Gm, Bbm13, C, C/Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

Chords: F/A, Bb, Gm, C, Gm, F/A

Vx.

Elec. Gtr. 1

Elec. Gtr. 2

And you go danc - ing through door-ways just to see what you will

Chords: Bb, Bb/C, F, Gm, Bb, C, A7#5, A7

Vx.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

find, leav-ing no-thing to in - ter-fere with the cra - zy bal-ance of your

2:04

Dm C C7/E F Gm7 Bb C

mind, and when you fi - nal - ly re - ap - pear at the

A7#5 A7 Bbmaj7 Gm7/Bb F Gm7

place where you came in, you've thrown your love to all the

The musical score is written for guitar and includes a vocal line. The first system shows the vocal melody starting with the lyrics 'mind, and when you finally re-appear at the'. The guitar accompaniment features a series of chords: Dm, C, C7/E, F, Gm7, Bb, and C. The second system continues the vocal melody with the lyrics 'place where you came in, you've thrown your love to all the'. The guitar accompaniment includes chords A7#5, A7, Bbmaj7, Gm7/Bb, F, and Gm7. The bass line is also present, providing a harmonic foundation for the guitar and vocal parts. The page is numbered 109 at the bottom.

B \flat F D5 Dm7 Am/C

Vx. — stran — gers, — and cau - tion to the wind.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

[2/24] Gm/B \flat F/A E \flat /G D/F# E \flat /G D/F# E \flat /G

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

D/F# E \flat /G D/F# D7/A Gm Bbm13

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

with echo

2:45

C

It takes love o - ver gold, — and mind o - ver mat - ter to

Bbm

Dm

Bb

C

Eb

Gm7

do what you do that you must,

when the things that you hold can fall and be shat-tered, or

Bbm

A7#5

Dm

A/C#

Bbmaj7/C

C#/B

run through your fin - gers like dust.

3:13

Bbmaj7

Cadd9

C/Bb

Am7

Dm

Am7

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

Bbmaj7

Cadd9

C/Bb

Am7

Dm

8va

C

3:33

Bbmaj7

Cadd9/E

Gm7

Dm

Am7

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

Elec. Gtr. 1 Bbmaj7 C Bbmaj7 C

Elec. Gtr. 2

Ac. Gtr.

Ac. Gtr. 3 5 4 Bb C Bb C

Ac. Gtr. Bbmaj7 C Bbmaj7 C

Ac. Gtr. 4:13 Bbmaj7 C Bbmaj7 C

4:23

Elec. Gtr. 2

Bbmaj7 C Bbmaj7 C C/D

Ac. Gtr.

Elec. Gtr. 2

Bbmaj7 C Bbmaj7 C

Ac. Gtr.

4:43

Elec. Gtr. 2

Bbmaj7 C C/D Bbmaj7 C

Ac. Gtr.

Elec. Gtr. 2

Bbmaj7 C Bbmaj7

Ac. Gtr.



Sheet music for Electric Guitar 2 (Elec. Gtr. 2) and Acoustic Guitar (Ac. Gtr.).

System 1:

- Chords: C, C/D, Bb/G, C
- Includes fret numbers (7, 8, 10) and a measure marked [5.12].

System 2:

- Chords: Bb/G, C, Bb/G
- Includes fret numbers (7, 8, 10, 11, 6, 5, 3, 2, 1, 0).

System 3:

- Chords: C, Bb/G, Bb, C
- Includes a "Piano cue" instruction.

System 4:

- Chords: C, Bb/G, Bb, C
- Includes a "Vibes cue" instruction.

System 5:

- Chords: C, Bb/G, Bb, C
- Includes a "Vibes continue ad lib. to fade" instruction.

108

Em

Bm/D

Vx.

I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all . . . sorts

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

F/A

Vx.

in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

B7/A

Em/G

Gdim

Vx.

and when I find the rea - son I still can't get used to it.

Elec. Gtr. 2

Ac. Gtr.

F#m7b5 B7 Em D/F#

Elec. Gtr. 2

Ac. Gtr.

1. 42
 G D Am

Vx.

And what have you got at the end of the day, what have you got

Elec. Gtr. 2

Ac. Gtr.

Em D/F# G D

Vx.

to take a-way? A bot-tle of whis-ky, and a new set of lies,

Elec. Gtr. 2

Ac. Gtr.

C B7

Vx. *blinds on the win-dow, and a pain be-hind your eyes.*

Elec. Gtr. 2

2:11 Em Bm/D A/C#

Elec. Gtr. 2

Ac. Gtr.

G/B F/A B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G Gdim F#m7b5

Elec. Gtr. 2

Ac. Gtr.

B7

Em

2.45

Gdim

Scarred for life,...

F#m7b5

B7

no com-pen - sa - tion,

pri-vate

in - ves - ti - ga - tions.

3:04

[E]

3:27

let ring

Ac. Gtr.

Ac. Gtr.

3:47

Ac. Gtr.

Elec. Gtr. 2

Ac. Gtr.

3:58

ac. 2

gtr.

with echo

4:21

C

Em

Elec. Gtr. 2

4/4

with echo

[E]

Ac. Gtr.

439

fade in

Elec. Gtr. 1

Elec. Gtr. 2

Em

Ac. Gtr.

5:07

Elec. Gtr. 1

with echo

Ac. Gtr.

Elec. Gtr. 2

C Em C

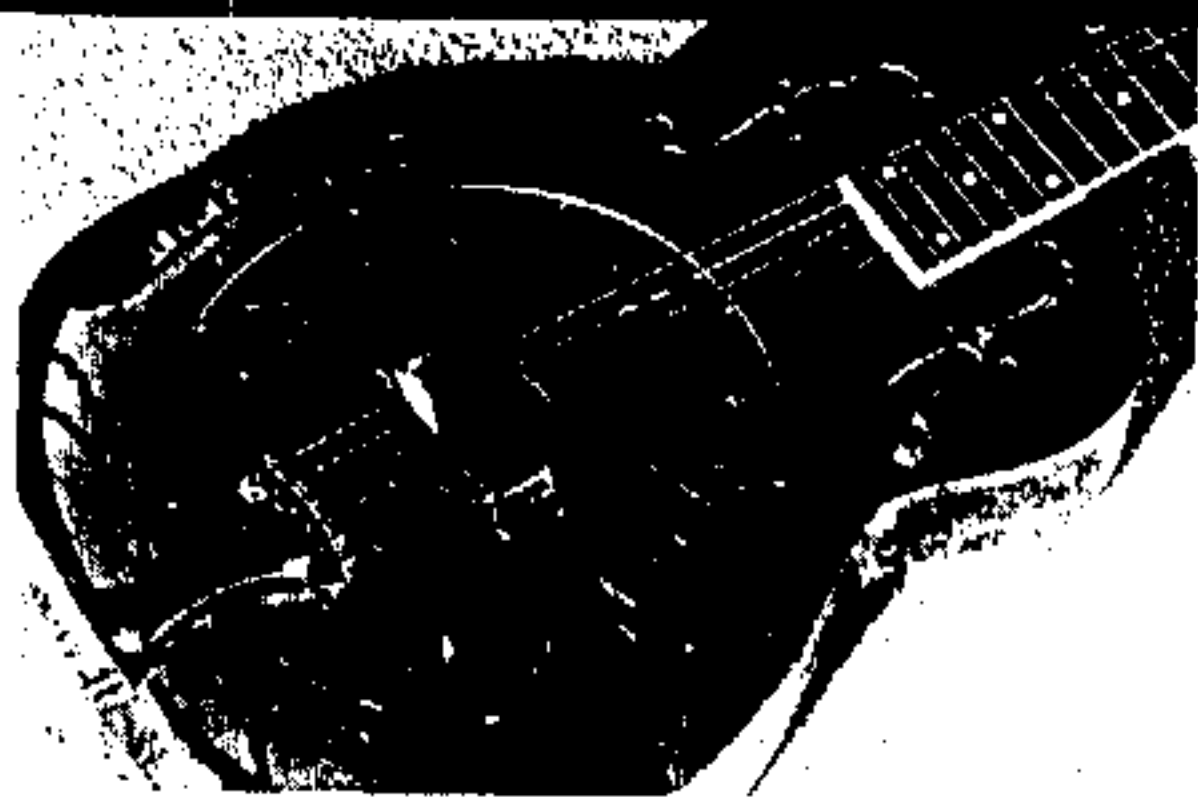
Ac. Gtr.

Elec. Gtr. 2

Em

fade

Ac. Gtr.



telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

NC

0.23

Voice

Keyboard cue

Electric
Guitar 1

Electric
Guitar 2

Electric
Guitar 3

Acoustic
Guitar 1

Acoustic
Guitar 2

F B♭ F B♭ D F *

+1 +1 | 3 +3 +3 +1

*Alternatively, use G tuning and capo 3

0.35

Vx.

0.51

a tempo (♩ = 92)

Dm

B♭

Gm7

Vx.

Ac

Str. 1

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The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for the Vox (Vocal) part, the middle staff is for the Acoustic Guitar (Ac Gtr. I), and the bottom staff is for the Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures, each with a chord symbol above it: Dm, C, and Am. The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a rhythmic foundation with a mix of eighth and sixteenth notes. The vocal part is represented by a single line with a long note spanning the first two measures.

Ac
Gtr. 1


The image shows the first four measures of a musical score for Acoustic Guitar 1. The music is written on a single staff in G major (one sharp). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The notes are beamed together in pairs.

1.32

(♩ = 114)

D5 F/D G/D D D5 F/D C G

Vx.



A musical staff for a voice part (Vx.) in treble clef with a key signature of one flat (B-flat). The staff contains seven measures, each with a single half note. The notes are D5, F4, G4, D5, D5, F4, and C4. Above the staff, the chords D5, F/D, G/D, D, D5, F/D, C, and G are indicated for the first seven measures respectively. The eighth measure is empty.

D D5 F/D G/D D

with echo approx. 1025ms.

Elec. Gtr. 1

3

5

7

10

11

1:57

D5 F/D C G D

Elec. Gtr. 1

2:13

Dm Csus4 C F Dm

Vx.

Well a long time a - go came a man on a track,

C Bb C F C

Vx.

walk-ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,

Bb Gsus4 Gm Gsus4 Gm

Vx.

made a home in the wil - der - ness.

Elec. Gtr. 1

Ac. Gtr. 1

2:32

F Dm C

Vx.

He built a ca - bin and a win - ter store, — and he ploughed up the ground by the

Elec. Gtr. 1

Ac. Gtr. 1

Bb C F C

cold lake shore. The oth - er tra - vel - lers came walk - ing down the track, and they

Elec.

Bb Gsus4 Gm Gm Bb

ne-ver went fur - ther, no they ne-ver went back.

AC

2.50 F Dm C Bb

Then came the churches, then came the schools, then came the law-yers, then came the rules,

Git. 1

AC

Vx. C F C B \flat

then came the trains, and the trucks with their loads, and the dir-ty old track. was the te-le-graph road.

Elec. Gtr. 1

Ac Gtr. 1

[3 07]
D5

F/D

G/D

D

Vx.

Elec. Gtr. 1

D5

F/D

C

G

D

Elec. Gtr. 1

Dm

Csus4

C

Vx.

Yeah,

Elec. Gtr. 1

fade in

then came the mines,

then came the ore,

then there was the hard times,

then there was a war,

te - le - graph sang a song a - bout the world out - side,

te - le - graph road goes so deep,

and so wide, —

like a roll - ing ri - ver.

Chord progression: Dm, C, Bb

Elec. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

Elec. Gtr. 3: Treble clef, mostly rests with some chordal accompaniment.

Ac. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

Time signature: 3:58

Chord progression: C, F, C, Bb

Elec. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

Elec. Gtr. 3: Treble clef, mostly rests with some chordal accompaniment.

Ac. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

Chord progression: Gsus4, Gm, Gm, Bb, F

Elec. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

Elec. Gtr. 3: Treble clef, mostly rests with some chordal accompaniment.

Ac. Gtr. 1: Treble clef, notes include quarter and eighth notes, some with ties.

The Highway

Elec. Gtr. 1

Elec. Gtr. 3

Ac. Gtr. 1

Dm

C

Bb

let ring

C

F

C

Bb

4:26

Gtr. 4

Gm

Gm

Bb

F

Dm C Bb
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

8va C F C Bb
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

4.42 Dm F/D G D
 (8va)
 Elec. Gtr. 1
 Ac. Gtr. 1

Dm C/D F C G D

And my

4:58 Gm Dm

ra - di - o says to - night it's gon-na freeze, peo-ple driv-ing home from their fac - to-ries, there's

fade in

rit. C Am Dm Csus4 C

six lanes of traf - fic, three lanes mov - ing slow.

5:22 a tempo (♩ = 69)

Dm Amb13 Am7 Bbmaj7 Em7b5 Csus4 C Bb Fsus4 F Gm11 Am7

5:50 (♩ = 76)

Bb A7b9 Dm A7#5 A7

B \flat Em7 \flat 5 C Fmaj7 Gm7 C/B \flat

Elec. Gtr. 1

Elec. Gtr. 3

Fsus4 F Gm7 Am7 B \flat A7 \flat 9

Elec. Gtr. 1

Elec. Gtr. 3

6.15 Dm A7 \sharp 5 A7 B \flat Em7 \flat 5

Elec. Gtr. 1

Elec. Gtr. 3

C Fmaj7 Gm7 C/B \flat Fsus4 F

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

C F C B \flat

Vx. we're gon-na have to pay — what's owed, we're gon-na have to reap from some seed —

Elec. Gtr. 1

Ac. Gtr. 1

Gsus4 Gm Gm B \flat F 7.32

Vx. — that's been sowed, and the birds up on the wires, and the

Elec. Gtr. 1

Ac. Gtr. 1

Dm C B \flat

Vx. te - le - graph — poles, — they can al - ways fly a - way — from this rain and this cold, — you can

Elec. Gtr. 1

Ac. Gtr. 1

C F C Bb

Vx. hear them sing-ing out their te-le-graph code all the way

Elec. Gtr. 1

Ac. Gtr. 1

7:48 D5 F/D G D

Vx. down the te-le-graph road.

Elec. Gtr. 1

Ac. Gtr. 1

Dm F/D C G D with echo

Elec. Gtr. 1

D5 F/D G D

Flec. Gtr. 1

Chords: Dm F/D C G D Dm

8:21

Vx. Well I'd soon-er for-get, but I re-

Elec. Gtr. 1

Chords: F C Bb

Vx. -mem-ber those nights, — yeah, life was just a bet on a race 'tween the lights, — you had your

Chords: Bb C F C Bb

Vx. head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold-er, like you

Chords: Gm7 Bb F

8:39

Vx. don't seem to care, but just be-lieve in me ba-by, and I'll

Elec. Gtr. 3

Elec. Gtr. 1

Ac. Gtr. 1

Dm C Bb
 Vx. take you a - way from out of this dark - ness and in - to the day, from these
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

8:47 Bb F C F C F Bb C F C F
 Vx. ri - vers of head - lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've
 Elec. Gtr. 1
 Elec. Gtr. 3
 Ac. Gtr. 1

B \flat C F C F B \flat C F C F

Vx. run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

9:03

B \flat C F C

Vx. and I don't wan - na see it a - gain, from

Elec. Gtr. 1

Elec. Gtr. 3

Ac Gtr. 1

Am Dm Bb

Vx. all of these signs say-ing, 'Sor-ry, but we're closed', all the way

Elec. Gtr. 1

[F] Bb

Vx. down the tel-le-graph road.

Elec. Gtr. 1

9:32 D5 F/D G/D D

Vx.

Elec. Gtr. 1

D5 F/D C G D

fade in

Elec. Gtr. 1

D5 F/D G/D D

Elec. Gtr. 1

Elec. Gtr. 1

D Dm F

Elec. Gtr. 3

Elec. Gtr. 1

G D 11:29 Dm

Elec. Gtr. 3

Elec. Gtr. 1

F C G D

Elec. Gtr. 3

Elec. Gtr. 1

Dm F feedback 8va G

Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1

D Dm F C

G D Dm

Elec. Gtr. 1

F (8va) G D

Elec. Gtr. 1

11.59 Dm (8va) F C G

Elec. Gtr. 1

D Dm (8va) F

Elec. Gtr. 1

(8va) G D Dm

Elec. Gtr. 1

F (8va) C G D

Elec. Gtr. 1

Dm let ring F G

Elec. Gtr. 1

12.29 D Dm F C

Elec. Gtr. 1

Electric Guitar 1

Chords: G, D, Dm

Instruction: *let ring*

The score consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes, some with slurs and accents. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a fretted line with numbers 10, 12, 13, and 10, indicating fret positions. The fretted line is written in a style that suggests a specific guitar technique, possibly a slide or a specific fingering.

The musical score for 'Electric Guitar 1' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef with a key signature of one flat (Bb). It features a bass line with octaves, fifths, and triplets. Chords F, G, and D are indicated above the top staff. The score is written in a standard musical notation style with a common time signature.

Elec. Gtr. 1

The guitar part consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. Chord symbols Dm, F, G, and D are placed above the staff. The bottom staff is a guitar-specific notation with a low E string (B) and a high E string (A). It shows fret numbers (0, 5, 7, 6, 5, 7) and rhythmic markings (0, 5, 7, 6, 5, 7) corresponding to the notes on the strings.

12:59

Dm F C G D

Elec. Gtr. 1

0 0 5 3 3 3 5 7 5 7 5 2 2 19

Elec.
Gtr. 1

Chord symbols: D, Dm, F, C

The score for the Electric Guitar 1 part consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, including some grace notes. The bottom staff is in bass clef and contains a bass line with fret numbers (0, 3, 4, 5, 6, 12, 14) and various rhythmic markings. Chord symbols D, Dm, F, and C are placed above the staff at measures 1, 2, 3, and 4 respectively.

Electric Guitar 1

Chords: G, D, Dm

The score for 'Electric Guitar 1' consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It features a bass line with eighth and sixteenth notes, including triplets and slurs. Chords G, D, and Dm are indicated above the staff. The notation includes various musical symbols such as slurs, triplets, and accidentals.

Musical score for 'Elec. Gtr. I'. The score consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef with a key signature of one flat (Bb). The top staff contains a melodic line with notes and rests, including a triplet of eighth notes. The bottom staff contains a fretted line with numbers indicating fret positions (13, 12, 10, 13, 12, 12, 10, 10, 12, 12, 12, 14, 12, 14, 12, 10). Above the staves, the chords Dm, F, G, and D are indicated. The score is labeled 'Elec. Gtr. I' on the left.

[illegible]

notation & tablature explained

Open C chord



Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \square . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1:
Play the D, bend up one tone (two half-steps) to E.



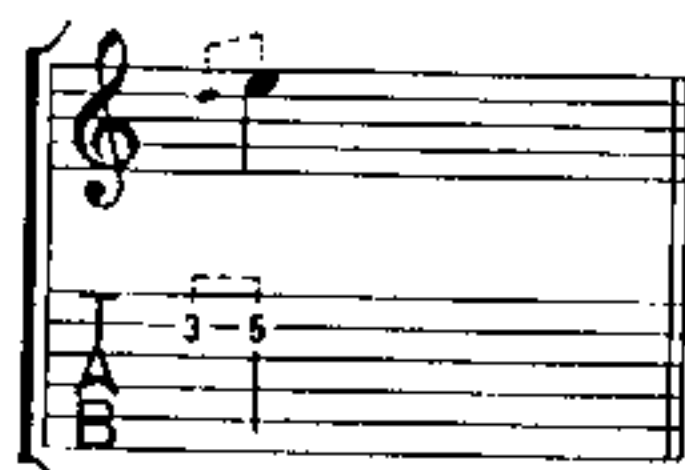
Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

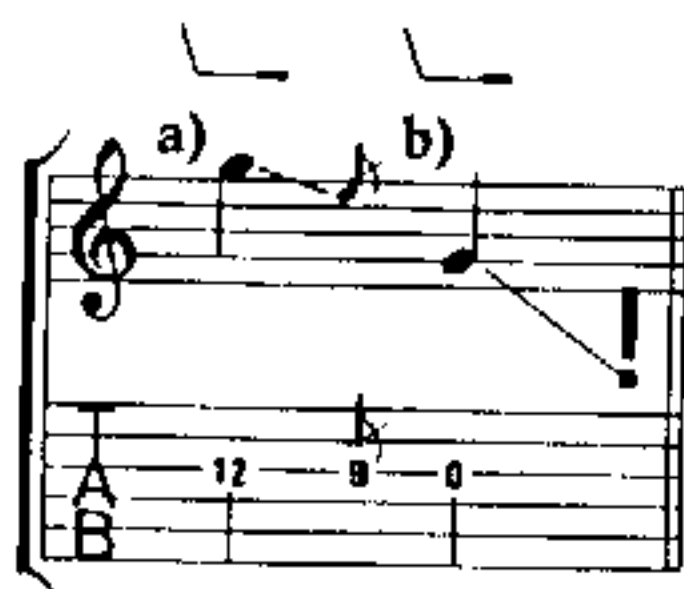


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

Additional guitaristic techniques have been notated as follows:



Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.